

NEON GENESIS EVANGELION

STAGE 6:
I...CRY...

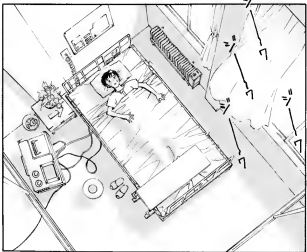


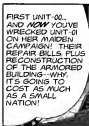




AI
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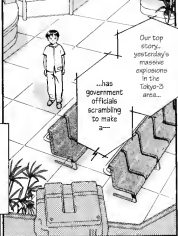








They haven't said a single word about Eva or the Angel...



Our top story—yesterday's massive explosions in the Tokyo-3 area...

...has government officials scrambling to make a—



Did I really climb into the Eva?

Did I really battle that thing...?



What all that...

...I dream so well?









SURE...



I CAN
TAKE
YOU TO
YOUR PLACE--

HG'S
GOT IT
ALL
SET UP.
YOU'RE
RATED
PRIVATE
QUARTERS.



I HEARD
YOU
WERE
FEELING
OKAY...

I'M
GLAD
SHINJI.

YEAH...
WELL...



IF YOU
SUBMIT A
PETITION,
YOU COULD
ARRANGE
TO LIVE
WITH YOUR
FATHER...

HEY, ARE
YOU OKAY
WITH
THAT...
LIVING ON
YOUR OWN?



AND MY
FATHER--
I DON'T
THINK HE
WANTS ME
AROUND.



I
GUESS
I FEEL
MORE
AT
EASE
ALONE.

NAH--
THAT'S
ALL
RIGHT.





オオオオオオ

DON'T
BE A
WORRY-
WART--

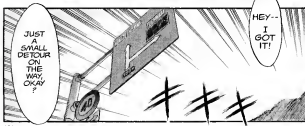
I'M NOT SO
DESPERATE
THAT I'D JUMP
A CHILD JUST
GO GET ME
THE PROPER
APPROVAL FROM
UPSTAIRS,
ALL RIGHT?

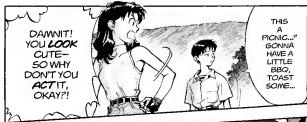
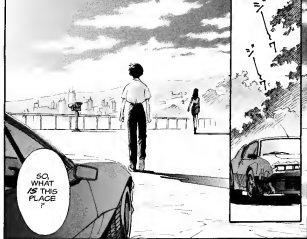
See ya

M-MISATO
WHAT
ARE
YOU--



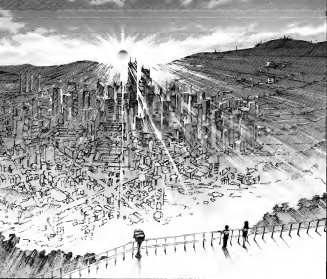












OUR
CITY,
DESIGNED
TO
WITHSTAND
A SIEGE
BY THE
ANGELS.

THIS IS
TOKYO-3,
SHINJI...
THE CITY
BLOCKS
WERE
LOWERED
INTO THE
GEOFRONT
FOR THE
ATTACK.



MORE
THAN
THAT...



SURE, I
BOARD-
ED
THE
EVA.

...BUT IT
WASN'T
TO "SAVE
HUMANITY"
...OR EVEN
TO
PROTECT
THAT
GIRL...
IT WAS...



I-I
WASN'T
AS
HEROIC
AS YOU
MAKE IT
SOUND.

BUT
IT--

...THE
CITY
YOU
DEFENDED
!



BUT NO
MATTER
WHAT
YOUR
MOTIVES
WERE,
YOU DID
WELL.

YOU
SHOULD
HAVE
MORE
CONFIDENCE
IN
YOURSELF.



I
KNOW,
SHINJI.





YOSHIYUKI SADAMOTO



On the floor of the midbrain is the ventral tegmental system that neurobiologists call region A10. Cells soaked in dopamine, certain emotions are processed here, such as the thoughts of two lovers, or of a parent and child.

It is the synchronization of the threads and bundles of A10 that splice pilot and Eva together to become one entity, to fight.

In other words, the power of love drives this weapon of mass destruction. Well, what a simple and corny and emotional and wonderful story.

I wonder: would I be able to pilot these same Evangelions that I draw? Ah. It would go berserk, then?



HIDEAKI ANNO

“WHAT WERE WE TRYING TO MAKE HERE?”

A QUESTION ASKED PRIOR TO THE PREMIERE OF
THE *NEON GENESIS EVANGELION* ANIMATED SERIES



Both are greedy afraid of being hurt.

Both people are unsuitable—they lack that positive attitude—to be what others would call heroes of a story. Nevertheless they are the heroes of this story.

They say, “To live is to change.”

I started this production with the wish that once the production was complete, the world, and the heroes, would change.

That was my true desire.

I tried to include everything of myself in *Neon Genesis Evangelion*—

—myself, a broken man who could do nothing for four years; a man who ran away for four years, one who was simply not dead.

Then, one thought—

“You can’t run away”

—came to me, and I returned to this production.

My only thought in making this was to burn my feelings into film.

I knew my behavior was thoughtless, troublesome, and arrogant—but I tried.

I don’t know what the result will be.

I don’t know what will happen to Shinji, Misato or Rei. I don’t know where life will take them.

Because I don’t know where life is taking the staff of the production.

I feel that I am being irresponsible...

But—but it’s only natural that we should synchronize ourselves with the world within the production.

I’ve taken on a risk:

“It’s just an imitation.”

And for now, this is all I can write to explain.

But perhaps our “original” lies somewhere out there.

July 17, 1995.

In the studio (a cloudy, rainy day).

P.S. By the way, I took Shinji’s name from a friend of mine. Ritsuko’s was from another friend in middle school. Misato’s came from the heroine of a manga. I borrowed from everywhere. Even names that have no bearing on anything actually came from the countless rules that govern these things. It might be fun if someone with a little free time could research them.

The year: 2015.

A world where, fifteen years before, over half the human population perished.

A world that has been miraculously revived in a material sense: production, distribution, and consumption all in order, so that even the convenience store shelves are now full again.

A world where people have become accustomed to the resurrection, yet still feel the end of the world sweats them.

A world with few children left to lead it into any future.

A world where Japan saw the original Tokyo destroyed, discarded, and forgotten. A new capital, Tokyo-2, was built in Kagano Prefecture and left as a decoy while they built another new capital, a third city called Tokyo-3, and tried to make it safe from attack.

A world where entirely unknown entities called the “Angels” then came to ravage the cities. This is, roughly, the worldview of *Neon Genesis Evangelion*—one drenched in a vision of pessimism, one where the story begins only after all traces of hope have been removed.

And in that world, a fourteen-year-old boy shrinks from human contact.

And he tries to live in a closed world where his behavior dooms him, and he has abandoned the attempt to understand himself.

A cowardly young man who feels that his father has abandoned him and has convinced himself that he is a completely unnecessary person, so much so that he cannot even commit suicide.

There is also a woman, twenty-nine, who lives life so lightly as to barely allow the possibility of human touch.

She protects herself by keeping relationships on the surface and by running away.



IKUTO YAMASHITA

HEAD



BACK 1



BACK 2



THE DESIGN CONCEPT IS
“ENORMOUS POWER
RESTRAINED”

MECHA DESIGNER, NEON GENESIS EVANGELION ANIME.

So how did the Evangelion wind up with that look?

I figure that from now on I will hear that question countless times. The director instructed me to make “the image of a demon.” A giant, just barely under the control of mankind. I had the feeling I’d seen the image somewhere before... What I had in mind was the fairy tale Golliver’s Travels: Enormous Power Restrained.

And I wonder if what I came up with was what the director was driving at. Or was I simply some unprepossessing unknown, leading a charmed existence? What I came up with was a giant that looks like a relief on a wall.

To achieve my selfish desire, I happily discarded the efficiency and feeling of giant size that you can guess at by sight alone—but I should talk about here how my own weaknesses were handed to Evangelion’s animators and animation choreographers who, with courage, craft and technique, managed to deal with them. It was a feat such as I would have been glad to take pride in.

But when the designs were first handed in, it caused a stir—and yes, among the staff, too, where both positive and negative opinions were flying. And from here on out, I imagine they will continue to cause controversy among both those who read manga and who watch anime.

And probably every time, I will be asked the same question, “How did the Evangelion wind up with that look?” In the manga and in the anime, I hope you will be watching as events unfold.



